



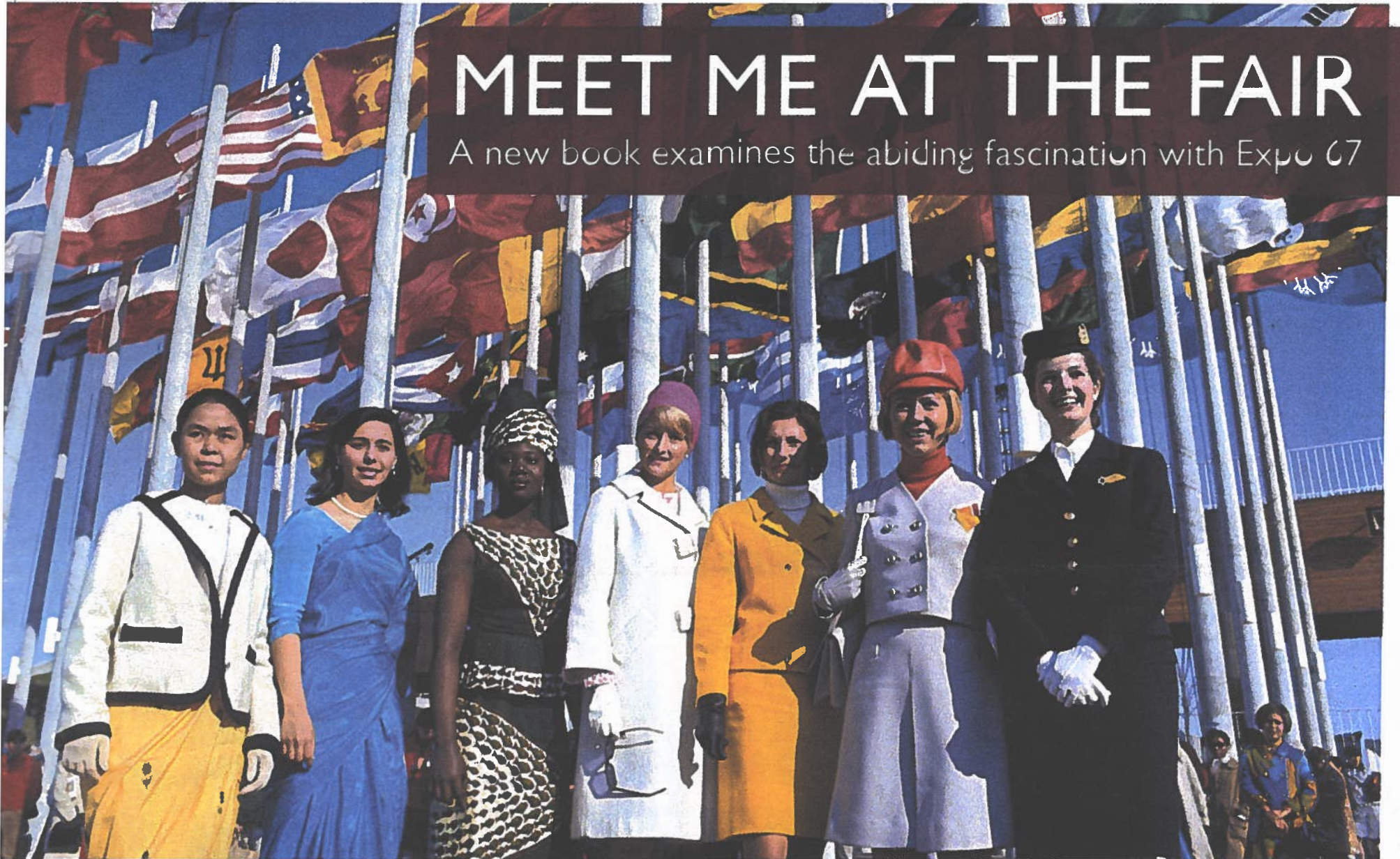
6-7
YOU GOTTA HAVE ART



11
APOCALYPSE
THEN AND NOW

MEET ME AT THE FAIR

A new book examines the abiding fascination with Expo 67



Pavilion hostesses were an important feature of Expo 67. They were cultural marketers, ambassadors and guides across the event site. | COURTESY OF UNIVERSITY OF TORONTO PRESS

KAREN HERLAND

In the summer of 1967, the eyes of Canada, and indeed the world, were focused on a handful of purpose-built islands that emerged in the St. Lawrence River just off Montreal to showcase a hyper-modern international picture of the possibility and promise of the future.

Expo 67 remains an iconic symbol of human achievement and potential. Now, two Concordia professors have launched a scholarly volume that examines the extraordinary impact of the ephemeral symbols and souvenirs it generated in *Expo 67: Not Just a Souvenir* (University of Toronto Press).

Johanne Sloan, associate professor of Art History, and a co-editor of the volume, sees Expo as arguably "the end of a long line of these kinds of events." Stretching back to the world's fairs of the mid-19th century, these exhibitions create "a kind of global encounter, a kind of colonial display and a kind of comparative exhibit of what different nations were capable of – putting new commodities, new technologies and new things on display."

Sloan worked with co-editor Rhona Richman Kenneally, Chair of Concordia's Department of Design and Computation Arts, on a series of projects that led to *Not Just a Souvenir's* publication. In 2004, the

Canadian Centre for Architecture (CCA) held an exhibition called *The 60s: Montréal Thinks Big*. Within that, Sloan and Richman Kenneally organized a symposium and an exhibit in the CCA vitrines, marking the first formal collaboration between Concordia's Faculty of Fine Arts (FOFA) and the CCA. The symposium included many strong, scholarly papers examining Expo 67 from various perspectives, and the exhibit displayed ephemeral mementos and postcards culled from collectors and individuals.

50,306,648

VISITORS TO EXPO 67

"Johanne and I were fortunate that [CCA founding director] Phyllis Lambert agreed with us that while Montreal did indeed think big in the '60s, the Expo 67 experience was also about thinking small," Richman Kenneally recalls.

"We discovered those subtle gestures, the postcards, the clothing, the souvenirs became part of the message carried forward by people after Expo 67. So the buildings aren't there anymore but Johanne, at this moment, is wearing her Expo 67 ring. Everybody we talked to loves the fact that they can look at the artifacts that they have and connect them to the memories."

Sloan also remembers recognizing the meaning captured in the jewellery and platters, postcards and stamps that people collected during the event, along with the ubiquitous passport that was their ticket to the site and its exhibits. "We thought, these [souvenirs] are great things to look at and admire, and people get a kick out of them, but this is a great opportunity to develop a material culture methodology that would really take seriously these kinds of little ephemeral bits of stuff that are not monumental the way the architecture is."

Taking seriously the material produced during Expo 67 "reconfigured the whole understanding of what value is in terms of making connections between artifacts and memory and construction of identity," says Richman Kenneally, underscoring the importance of these themes at Expo itself.

CONTINUED ON P. 2

MEET ME AT THE FAIR

A new book examines the abiding fascination with Expo 67



Johanne Sloan (left) and Rhona Richman Kenneally, co-editors and contributing researchers at the launch of the book, *Expo 67: Not Just a Souvenir*. | CONCORDIA UNIVERSITY

CONTINUED FROM P. 1

She adds that Expo “was very much a laboratory, a kind of beacon against which all kinds of changes took place in Montreal.” Not only was the city itself reconstructed with elements like the Metro, but the event opened up discussions “about how a modern city might want to look, how it should be structured and what kind of facilities its citizens should have.”

The world was convening in Montreal during centenary celebrations across the country. Expo 67 became the ultimate expression of “a coming of age of a country that was finding its own momentum, both as a member of the Commonwealth but also a country juxtaposed to the United States,” says Kenneally.

The centenary placed Canada in the spotlight and Expo was the expression of the best it had to offer in terms of art, design, construction and technology, with Montreal as the “huge glimmering, glittering target that everyone was supposed to be aiming for that summer.”

WE DISCOVERED THOSE SUBTLE GESTURES, THE POSTCARDS, THE CLOTHING, THE SOUVENIRS BECAME PART OF THE MESSAGE CARRIED FORWARD BY PEOPLE AFTER EXPO 67. EVERYBODY WE TALKED TO LOVES THE FACT THAT THEY CAN LOOK AT THE ARTIFACTS THAT THEY HAVE AND CONNECT THEM TO THE MEMORIES.

RHONA RICHMAN KENNEALLY

At the same time, Sloan stresses that the editors were wary of presenting an overly nostalgic, romanticized picture of a unified country setting an international example. Much as flag-waving nationalism was implicit in the construction of Expo 67, the moment of Canada’s centenary was also marked by a burgeoning sense of Quebec nationalism that was moving in a very contradictory direction.

It was important for both researchers to incorporate a wide range of perspectives, from a range of disciplines, to move beyond the existing Expo 67 scholarship that focused on some of the architecture and technological innovations (like a multiscreen precursor to IMAX cinema) that were introduced at the site. These differing fields are reflected in the 13 chapters of the book, on issues ranging from food to tabloid culture to the changes in Montreal’s urban landscape that were engendered by Expo.



COURTESY OF UNIVERSITY OF TORONTO PRESS



COURTESY OF UNIVERSITY OF TORONTO PRESS

Both researchers agree that the research on Expo and its era is growing as the 1960s slip from being considered contemporary culture to constitute an object of historical attention. That distance is evident socially, for example in terms of gender roles.

One chapter addresses the then-prevalent culture of girl watching. “There were these officially constituted clubs of girl watchers in the ’60s who determined Montreal was the epicentre in ’67 for this kind of activity,” explains Sloan. Hostesses, charged with greeting, guiding and informing all visitors, were featured in each pavilion. And while some wore ultra-modern miniskirts with go-go boots and pillbox hats, others wore the folkloric garb of the nation they represented, or some combination of the two. In that context, Expo also becomes a microcosm of the issues of the day and the changing way women were perceived in public space.

Richman Kenneally acknowledges the “fascination, the abiding significance of Expo 67,” not only for the collectors and researchers who participated in this project. Type “Expo 67” into eBay’s search bar and over 800 items are listed... including a volume of *Expo 67: Not Just a Souvenir*.



Expo 67: Not Just a Souvenir is filled with images, including the American (top) and Quebec Pavilions (middle). Above: CCA founder Phyllis Lambert (left) looks at the book with co-editor Johanne Sloan at the launch on January 25. The book began as a collaboration between the Faculty of Fine Arts and the CCA.

CONCORDIA UNIVERSITY

FOR MORE FROM CO-EDITORS SLOAN AND RICHMAN KENNEALLY, LISTEN TO THE FULL INTERVIEW AT TINYURL.COM/EXPO67.

ENGINEERING STUDENTS WIN ARTISTIC COMPETITION

Team of four tops more than 75 entries

RUSS COOPER

There is beauty in engineering at Concordia. A team of students has proven it at a competition judging engineering projects on their artistic value, scientific content and originality.

The students, working with Mechanical and Industrial Engineering professor Hoi Dick Ng, developed a structure and system to photograph the wake patterns created when water flow is obstructed by a small filament. The science is simple fluid dynamics, the product is something else.

The resulting images – elegant fractal pictures more reminiscent of groovy black light posters in a rec room rather than schematics in an engineering lab – took first place at the American Physical Society's (Division of Fluid Dynamics) 28th Annual Gallery of Fluid Motion competition in Long Beach, California.

Created by students Rocco Portaro, Amy-Lee Gunter, Mohamed Fayed and Hamid Ait Abderrahmane, the images produced were part of a larger study into the dynamics of fluid-structure interactions, or how an object moves in and around flowing fluid or air.

The team (led by Ng) constructed a 1.5-by-1 metre vertical structure that poured a sheet of water with a thin soap film on its surface. Placing a filament or an obstruction in the liquid's flow, they created two-dimensional wake patterns, made visible by the soap and a low-pressure sodium lamp. The team then captured the wake patterns with a high-speed camera.

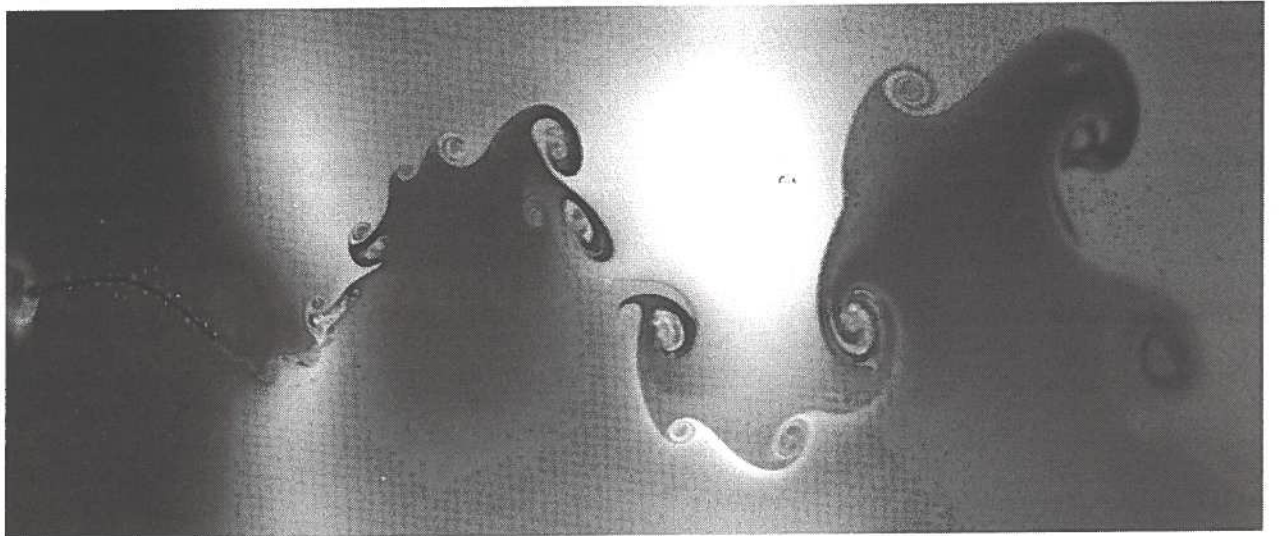
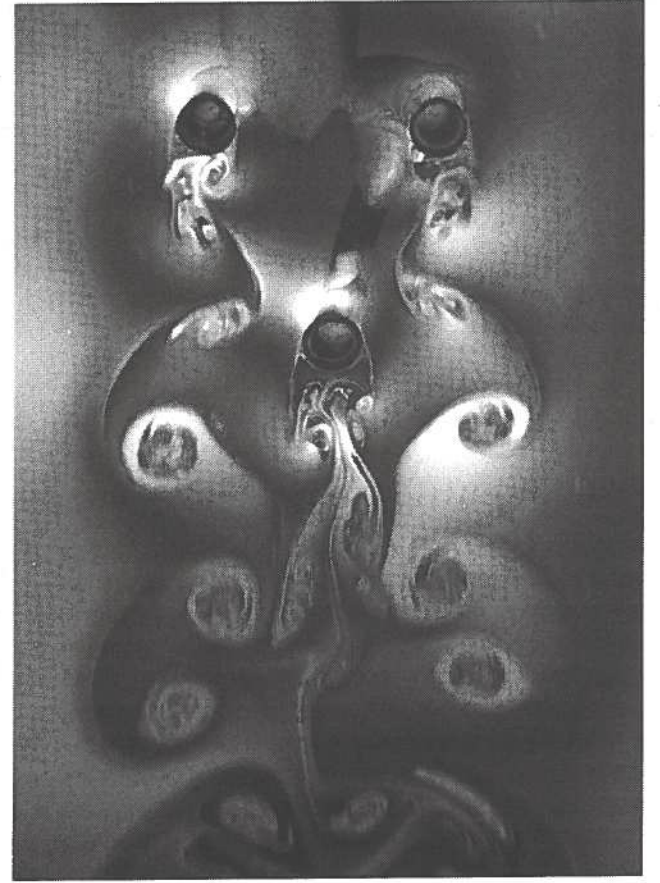
"The patterns are not by serendipity. It's art based on science," says Portaro. "In terms of a win, it's a very prestigious award because you are competing with universities from all over the world."

The study of wake patterns in fluid dynamics is useful anywhere air or fluid flows around an object – from automotive to aeronautic to structural engineering. Gunter points to the footage of the undulating Tacoma Narrows Bridge just before its collapse in 1940 (tinyurl.com/tnbridge1940).

"[Winning the competition] is pretty cool. As an undergrad, you don't expect to meet anyone from MIT, never mind beat them at an engineering contest," Gunter says.

The project was not developed for any particular course. Rather, it was "purely research," says Ng. He hopes these types of collaboration give his students the confidence to step out on an international stage.

"If my research funding is sufficient, I always encourage students to attend conferences to present their work



Three of the 10 images the team produced for the American Physical Society's (Division of Fluid Dynamics) 28th Annual Gallery of Fluid Motion competition in November 2010. | COURTESY HOI DICK NG

in order to motivate them to work harder and to broaden their knowledge," he says.

The group's images will be published on the cover of a special issue of the journal *Physics of Fluids*. The November 2011 special issue – Album of Fluid Motion – will

include a two-page article with the pictures. The work will also be permanently displayed on the Division of Fluid Dynamics gallery website of the American Physical Society (APS). The students' poster will be showcased again at the annual APS meeting in March 2011 in Dallas, Texas.

MEASURING WHERE THE WIND BLOWS

Engineering professor develops influential model for accurately determining wind flow over varied terrain

Ted Stathopoulos, professor in the Department of Building, Civil and Environmental Engineering, was recently recognized as a highly cited author by Elsevier, publishers of a range of science, engineering and health related journals. He was recognized for the ongoing influence of an article he co-authored.

"CFD [computational fluid dynamics] simulation of the atmospheric boundary layer: wall function problems" appeared in the Elsevier journal *Atmospheric Environment* in 2007. The article, presenting a more accurate way to determine wind flow over uneven terrain, has been widely cited since its publication and has facilitated the work of researchers and planners addressing problems related to

urban air pollution, natural ventilation, pedestrian wind comfort and wind energy.

The paper addressed an ongoing problem in applying CFD to wind flow and heat and mass transfer in areas where the terrain is not homogenous or consistent over the area being investigated.

Stathopoulos explains that "the roughness of the upstream terrain (exposure) could be as smooth as an open prairie (or a calm lake) or as rough as downtown Manhattan with lots of cases in between (suburban terrain). The wind travels above ground, the roughness of which affects its velocity profile and turbulence (gustiness) characteristics due to friction created by the roughness elements

(trees, cars, buildings and other ground obstacles upstream). Unless you simulate (model) this oncoming wind correctly, the interaction with the building or structure of interest will not be indicative of what happens in reality. Hence this representation is extremely important."

The paper breaks down the factors that complicate the evaluation of the impact of terrain roughness on wind flow and addresses them in a coherent way. "This paper contributes to more accurate and reliable CFD simulations by identifying a major potential source of error and by presenting, for the first time, exact and consistent relationships between the roughness parameters to alleviate this error," says Stathopoulos.

DR. FREDERICK LOWY UNANIMOUSLY APPOINTED PRESIDENT

Expected to begin his 18 month term very soon with a clear mandate



Dr. Frederick Lowy's MANDATE AS PRESIDENT

Dr. Lowy's mandate, which will continue until the appointment of a President in approximately 18 months, has four priorities – strategy, finance, governance, and talent and culture.

The strategic priority supports Concordia's Strategic Framework including the promotion of our signature areas – those defined fields of research or study in which we excel.

The finance objective focuses on launching Concordia's comprehensive fundraising campaign and ensuring the continued prudent management of our finances. Concordia is on solid financial footing, with one of the lowest accumulated deficits of any Quebec university.

Dr. Lowy's mandate includes leading a review of governance that will result in practical recommendations aimed at improving transparency and reinforcing dialogue within the university community.

His mandate on talent and culture is to fill key positions at the university, assess Concordia faculty, employee and student experiences and propose specific action, where needed, to reinforce morale and create a stimulating and cohesive work environment.

Dr. Frederick Lowy attended the January 21 meeting of Senate just hours after having been unanimously approved by the Board of Governors as President of Concordia University. In a short address, Lowy recognized the faculty's concerns regarding process and transparency and spoke of the importance of Senate's academic leadership and the need for a collaborative approach to governance at the university. He stayed to listen to a discussion of recent university events including the departure of President Judith Woodsworth. After the exchange, Senate passed a series of resolutions relating to university governance.



A Concordia staff member and a journalist chat with Dr. Lowy after the Senate meeting. | ALL PHOTOS CONCORDIA UNIVERSITY

DR. FREDERICK LOWY'S PAST CONTRIBUTIONS TO CONCORDIA

An experienced educator and academic administrator, Dr. Lowy was President and Vice-Chancellor of Concordia University from 1995 to 2005. Among his major achievements during this period were:

Academic Vision: Dr. Lowy helped initiate a comprehensive academic planning process to streamline Concordia's academic activities. More than 150 programs were restructured with a view to providing programs that responded to modern developments and societal needs.

Enrolment Growth: In both undergraduate and graduate programs, enrolment increased substantially year by year, without the lowering of admission standards.

New Faculty Core: Based on priorities established through the academic planning process, the university hired

more than 430 new tenure-track professors from around the world, rejuvenating almost 48 percent of the university's full-time faculty.

Research Prominence: The presence of this new generation of professors dramatically changed the research focus at Concordia, with new professors in growth areas such as software engineering, biomedical science, business, information systems, aviation management, computer animation and multimedia.

Bold Buildings: Concordia's new buildings represent Dr. Lowy's most visible contribution to the university, including the Richard J. Renaud Science Complex and the new home for journalism and communication studies that revitalized

the Loyola Campus, as well as the Engineering, Computer Science and Visual Arts Integrated Complex and the acquisition of the Grey Nuns Motherhouse in 2004. Dr. Lowy was instrumental in securing the involvement of the Molson family in the support and development of the John Molson School of Business and the construction of its new Molson Building.

International Reputation: Under Dr. Lowy, Concordia worked to strengthen its international profile through increased research collaborations and exchanges with top institutions around the world.

Rising Endowments: Dr. Lowy consolidated the university's fundraising work, cultivating critical external and community support and building Concordia's endowment fund. The Campaign for a New Millennium, 1996–99, far exceeded its goal of \$55 million and passed \$77 million.



WORKING MEMORY

New director of University Archives wants to get the word out on what archivists can do for you

MICHAEL KEEGAN

Marie-Pierre Aubé, Concordia's new Director of eDocs Management and University Archives, wants to dispel a myth about the archive's role.

"We are not a warehouse," she states emphatically.

Indeed, as her title suggests, archivists don't simply stockpile records of the past. They can assist in storing and managing records more efficiently today. And for an institution like Concordia, with 45,000 students across 300 undergraduate and 100 graduate programs – as well as a history whose roots go back more than a century – such skills are invaluable.

Aubé was named to the position last October. She will be building on the legacy left by Nancy Marrelli, who was named Archivist Emerita last September when she retired as Director of Archives after a 45-year career at the university.

"We are very strong in the areas of historical archives and preservation," says Aubé, calling Concordia "a pioneer." She adds, "Concordia was one of the first Canadian institutions to establish an archive preservation management program, and contributed to the development of Canadian standards."

The biggest task today, says Aubé, is the management of electronic records.

"You don't have to keep them all," she explains, "but you have to keep the right ones, manage them properly, and know when they can be destroyed."

Rapid changes in technology make storage and searchability a challenge.

"We need to be more solution-oriented. Technology is evolving so fast, we need solutions that can migrate from one technology to the next." Aubé points out changes can now occur "from year to year."



Concordia's new director of University Archives, Marie-Pierre Aubé is aware that information transmitted digitally still needs to be preserved along with paper files. | CONCORDIA UNIVERSITY

Aubé comes to Concordia with 12 years of experience in the field, and is a member of the Montreal chapter of the Association of Records Managers and Administrators. Her most recent posting was as Supervisor of Records Management at Molson Coors. While there, she developed new tools and training programs for their employees, and she will be bringing the same innovation and expertise to the university.

Aubé has six full-time and three part-time staff working with her, smaller than teams at other universities. Part of the reason for this is decentralization: while all documents are kept by Aubé's office, there are five administrative departments within the university that each have their own archivist, who organizes and finds the information their department requires.

Aubé says her first task is "to put the archive department

on the map, and make it known through all the departments in the university."

Aubé's team took a step in that direction with the launch last November of a redesigned website with improved search capabilities.

She and her team want the Concordia community to know that archivists aren't only interested in preserving the past.

"We are solution-finders, and we are here to help Concordia employees organize their information. We pay attention to the confidentiality of information. And we are professionals."

All those interested in learning what Aubé's team can do for them can contact the director at 514-848-2424, ext. 7776, or by email at marie-pierre.aube@concordia.ca.

BEHAVIOUR IS THEIR BUSINESS

Concordia's Centre for Multidisciplinary Behavioural Business Research studies why we do what we do



Onur Bodur is director of the Centre for Multidisciplinary Behavioural Business Research, the John Molson School of Business. | ANDREW DOBROWLSKY

CHRIS ATTACK

Why do consumers buy a particular brand? What's the best way to motivate employees? What's the most efficient structure for an organization? Why do people resist new technology at the workplace? To a large extent, business is about behaviour. Learning more about why people behave the way they do is the goal of faculty and students at the Centre for Multidisciplinary Behavioural Business Research (CMBBR), launched in the fall of 2010 at Concordia's John Molson School of Business (JMSB).

"The CMBBR was founded by a group of Concordia faculty members to promote multidisciplinary behavioural research," says H. Onur Bodur, founding member and director of the centre. "Our goal is to develop synergy among researchers in different disciplines, initiate new projects, and attract graduate students who are interested in behavioural research."

At the moment, eight JMSB faculty members and more than a dozen Concordia graduate students are associated with the CMBBR. The centre includes a

behaviour lab equipped with state-of-the-art computer equipment and a facility for small group research. This is used for a range of activities including focus groups and experiments in small-group interaction. The lab can be configured to simulate a retail space so investigators can study consumer behaviour in a realistic setting.

Behavioural research helps shed light on a wide range of business and organizational issues. "We study consumption patterns, workplace performance and many other issues where behaviour is a key factor," says Bodur. "For instance, I'm interested in why people choose healthy food options or greener products, and how we can persuade them to do so. One of our team members is studying ways to promote recycling behaviour. Our research has implications for consumers, managers and employees in organizations and even the general public."

CMBBR team members have already published an impressive array of research papers, and are beginning to make their mark nationally and internationally. The centre's next goals are to raise its profile and extend its network within JMSB and beyond.

YOU GOTTA HAVE ART

Concordia's galleries present a broad spectrum of new work and new ideas about art

VAV GALLERY

MATTHEW HAYS

While Concordia boasts a fine arts department with an international reputation, the university is also home to four distinctive galleries that showcase art from campus faculty and students as well as work from around the world.

THE LEONARD & BINA ELLEN ART GALLERY

Located in the J. W. McConnell Library Building, 1400 De Maisonneuve Blvd. W.

Gallery director Michèle Thériault says the mandate of the Ellen Art Gallery is twofold: "We try to do two things: we curate contemporary art and we also look at the recent history of contemporary art." And while the Ellen Art Gallery does occasionally exhibit the work of Concordia faculty, staff or alumni, its mandate is "to investigate contemporary art and curating practices in a critical frame." Thériault says this season is especially exhilarating, including the current showing of the work of Martha Wilson, the founder and director of Franklin Furnace, a major centre for avant-garde art in New York City. "She is an artist who really explores notions of self and identity in her work. She asked, 'Who am I as a woman artist?' She paved the way for a lot of other artists who explored identity in their work, like photographer Cindy Sherman."

Thériault is also excited about the work of Toronto-based aboriginal artist Kent Monkman, who will mount his show *My Treaty Is with the Crown* this March and April at the Ellen. "Monkman is a very important up-and-coming First Nations artist. I asked him to propose a project for the gallery. His work offers a critique of the discourse on First Nations people through the lens of queer culture. His landscape installations and videos have gained notoriety for the way he rethinks the concept of civilization, injecting his works with healthy (and much-needed) doses of irony. He has received critical raves from *The Guardian*, and *Canadian Art* magazine declared his genre-busting work 'brilliant.'"

"Obviously, we love it if lots of people come to the gallery," says Thériault. "But popularity is not a criterion that determines programming. What is important is making the visitor think about various issues in contemporary culture through what they experience at the gallery."

FACULTY OF FINE ARTS (FOFA) GALLERY

Located in the Engineering, Computer Science and Visual Arts Integrated Complex, 1515 St. Catherine St. W.

The FOFA Gallery's mandate is specifically to showcase work of the faculty, staff, students and alumni of the Faculty of Fine Arts. "We're a bit of an interlocutor with the other galleries," says director Jake Moore. "I see that in a very positive way. Our role is to serve the Faculty

of Fine Arts. The Ellen Gallery has a curatorial role and is perhaps more like a museum in that they have a permanent collection. We are street level. We're mutable, depending on the practice and developments within the Faculty of Fine Arts."

February will see the *Compulsive Browse Colloquium*, a think tank/research working group in which artists will be invited to explore the distinct research cultures that evolve around contemporary artistic practice. Curated by Rebecca Duclos, the colloquium will strive to provide an open forum in which participants can describe in detail their "information-seeking behaviours." In February and March, the FOFA Gallery will present *Domestic Queens*, curated by internationally-renowned artist Evergon. The exhibit features the work of four young gay male artists, who will relate their sexuality to their respective domestic spaces. This exhibit will be in parallel with *27 x Doug*, by Manitoba artist Larry Glawson, in the main gallery as well as a symposium on the issues raised by the exhibits.

Moore stresses that this year will also mean "moving out of the university more, and making connections with other Montreal groups and artists. We will be coordinating with *Nuit Blanche*, turning a space outside the gallery into a place for projection. We will also be working with the *Edgy Women Festival*. This type of relationship between the university-based practices and the multiple vibrant Montreal communities is crucial."



Left: Currently on exhibit at the Ellen Gallery, an investigation of the social engaged art practice of Franklin Furnace founder Martha Wilson.

CONCORDIA UNIVERSITY

Right: *Règne Artificiel*, by Rosalie Gagné at the Faculty of Fine Arts Gallery in September 2010. The black box space features a series of works related to exhibitions in the main gallery.

GUY L'HEUREUX

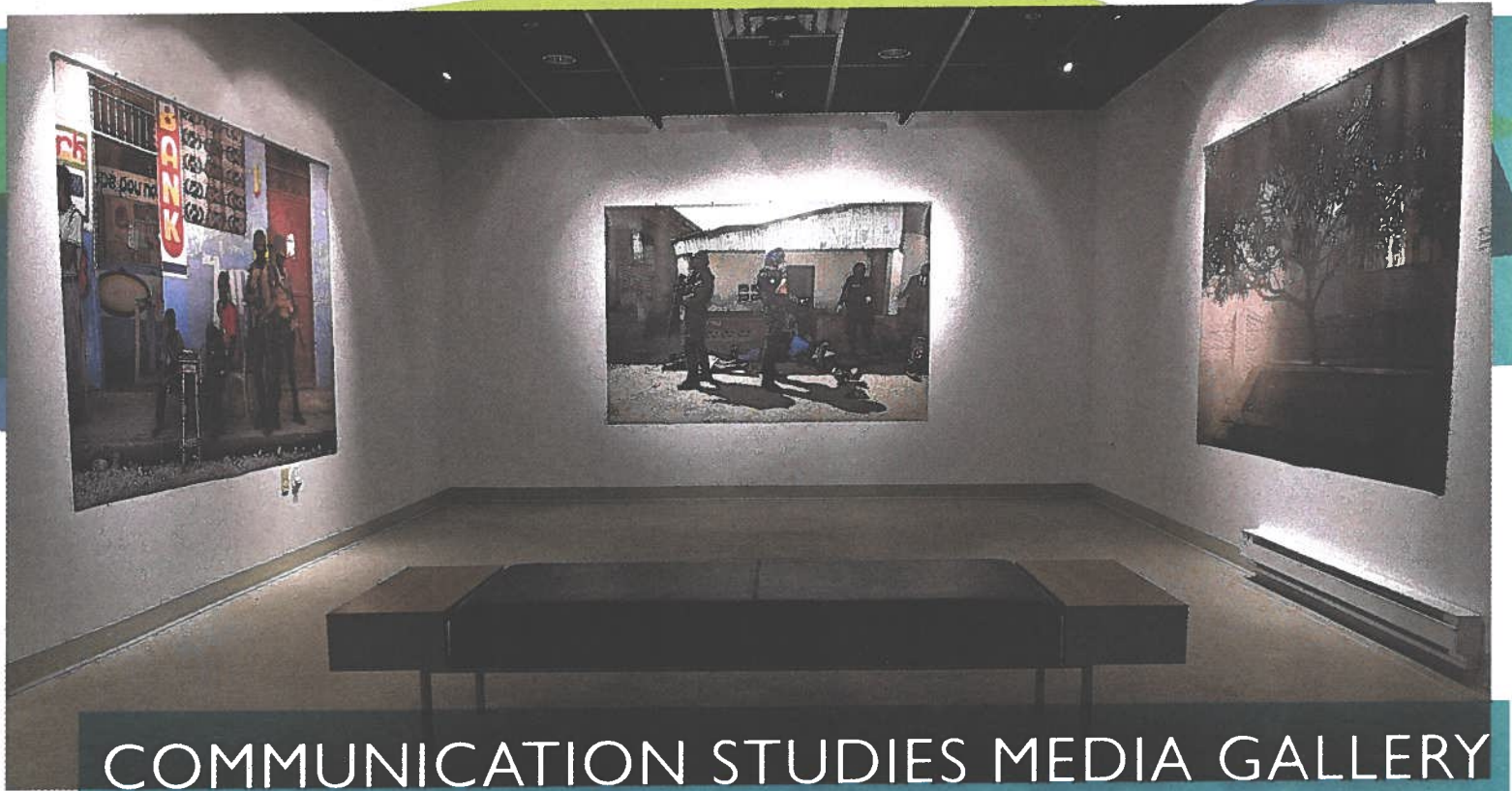
THE LEONARD & BINA ELLEN ART GALLERY

Far right: Currently in the York Corn vitrine of the Faculty of Fine Arts Gallery, Jim Holyoak's thesis project evolution, extinction and the place *H. sapiens* occupy in the natural world.

CONCORDIA UNIVERSITY

Left: The VAV Gallery provides a student-operated, student-funded venue to showcase work produced at Concordia.
CONCORDIA UNIVERSITY

Right: Last year's Media Gallery exhibition *Haiti: Holdup*, featuring photographs taken by photographer Darren Eli, was extended an extra month beyond its original run.
RAE STASESON



COMMUNICATION STUDIES MEDIA GALLERY

VAV GALLERY

Located in the Visual Arts Building, 1396 René-Lévesque Blvd. W.

The VAV Gallery is a democratically run student exhibit space that consistently showcases the very best works of Concordia student artists. Gallery co-director Rossanne Clamp says upcoming shows include a ceramics exhibit by undergrads and a show that deals with how humans and computers are interrelated. "This show will try to draw attention to the ambiguity of the effects of these new technologies in our lives," she says. Another show that will open in February is *Just Montreal*, featuring artistic reflections on living in the city.

The VAV Gallery prides itself on showing the fresh work of young Concordia students, unfiltered and unplugged. Last year's exhibit of Michael Magnussen's sketch drawings and pastels of animals and human-animal hybrids was a standout. "The animals in my work are just another way to draw myself," Magnussen said at the time. "I have always been interested in secret identities and superheroes, and sometimes I want to talk about personal parts of my life, but it's not always easy to be

completely honest. So caribous have been my secret identity, and I think drawing from my memories and then translating them into caribou gives me a chance to step back and understand them on a different level. Kinda like when a therapist does an inkblot test and asks you what you see in the inkblot."

The VAV Gallery will continue to highlight the unusual and quirky imaginations of Concordia students this year.

COMMUNICATION STUDIES MEDIA GALLERY

Located in the Communications Studies and Journalism Building, 7141 Sherbrooke St. W.

The Communication Studies Media Gallery is the youngest of Concordia's four galleries, and the only one on the Loyola Campus. "When Communication Studies moved into the CJ Building six years ago, we had a designated space for a gallery, but it had never been 'activated,'" explains Department Chair and Gallery Director Rae Staseson. "Our mandate is a very basic one, to showcase professional local, national and international artists working in media."

Staseson and Communication Studies professor Kim Sawchuk pushed ahead with the opening of the gallery in November of 2009. They wanted to start off with some local talent so their first show was a series of photos by renowned Concordia professor and experimental filmmaker Rick Hancox, an exhibit that generated great interest from the public and press.

As the only gallery on the Loyola Campus, the space is both an attraction and a means to develop collaborations with other media-based projects, like the Mobile Media Gallery. "We want to build momentum and support innovative and smart projects by artists working in a variety of media."

Their upcoming show *Marconi's Ruins* will feature works by Michael Longford and Robert Prenovault. "This show will involve a variety of media, which is one of the reasons I find it so exciting," says Staseson. "This was the first guy to transmit messages through early wireless technologies. It's a landmark, watershed moment, when things really changed. I think it'll be intriguing for everyone, but very informative for the students to see this exhibit."



FACULTY OF FINE ARTS (FOFA) GALLERY



SAY IT AIN'T SNOW

The weather isn't slowing down international biology student Gajra Garg

RUSS COOPER

Gajra Garg had never seen snow until she arrived in Montreal from India this past fall. Quite fitting, then, that she comes to our sometimes climatically inhospitable city to research biological tolerance to environmental stress.

Granted, the 23-year-old biology graduate student is examining stress on plants, not people.

"I heard it was going to be cold here," she says. "It is."

Despite the weather, Garg – one of 16 students who have (or will) come to Concordia this academic year from partner universities – is taking advantage of the opportunity afforded by the Department of Foreign Affairs and International Trade (DFAIT) Canada to study at a renowned university.

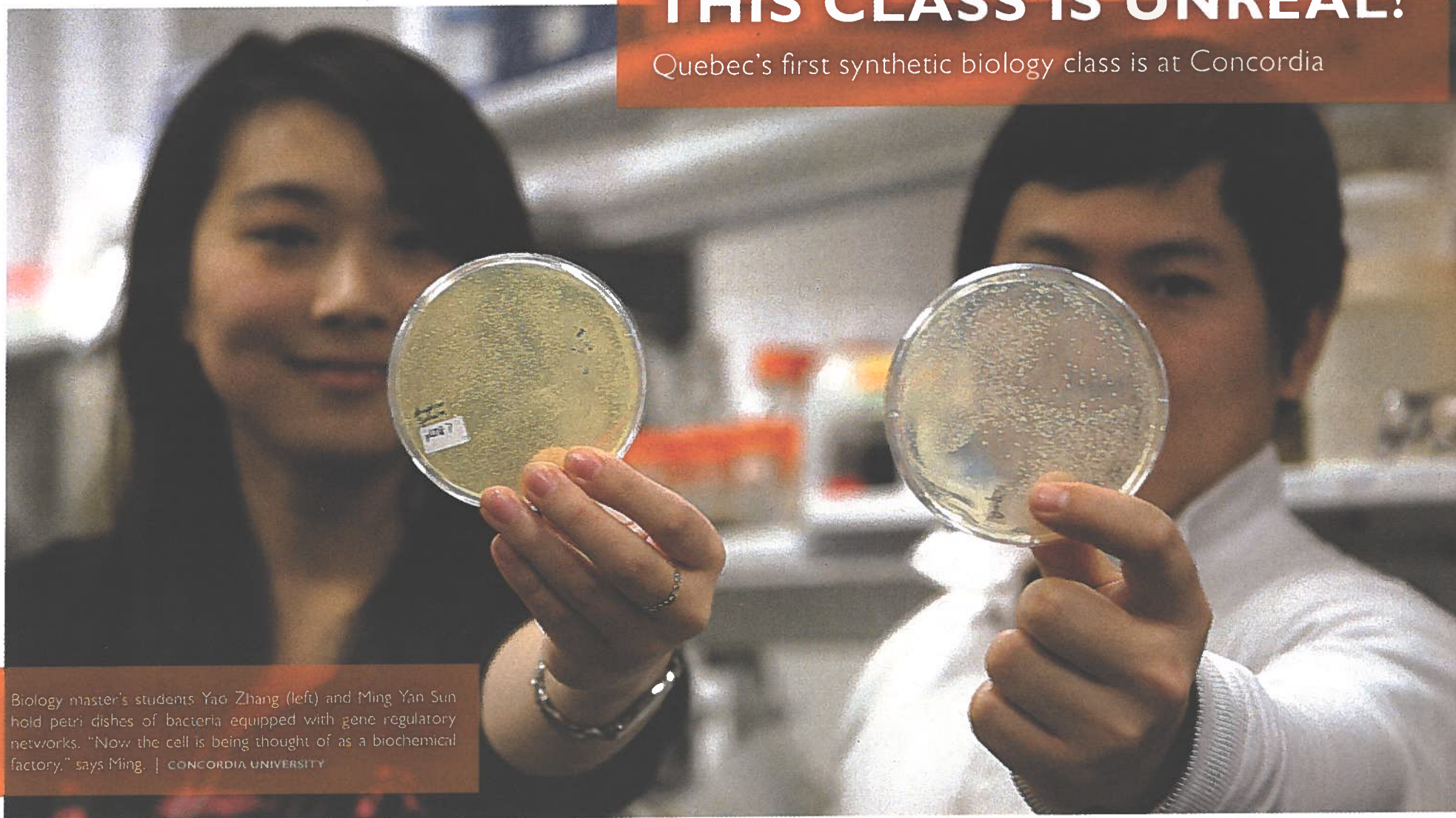
Garg will be working with Department of Biology Professor and Chair Patrick Gulick at Concordia's Centre for Structural and Functional Genomics over her six-month

Canadian Commonwealth Scholarship Program student Gajra Garg is studying biology at Concordia until April 2011.
CONCORDIA UNIVERSITY

CLASS ACTION

THIS CLASS IS UNREAL!

Quebec's first synthetic biology class is at Concordia



Biology master's students Yao Zhang (left) and Ming Yan Sun hold petri dishes of bacteria equipped with gene regulatory networks. "Now the cell is being thought of as a biochemical factory," says Ming. | CONCORDIA UNIVERSITY

RUSS COOPER

"This is the best movie ever," says Electrical and Computer Engineering professor Nawwaf Kharma as he holds up a copy of the 1982 sci-fi classic *Blade Runner*. His opinion is based on the character of the elderly geneticist, Hannibal Chew, who can create artificial eyes.

While the idea might seem fantastic, for Kharma, it's

not science fiction.

"In the future, we'll be able to biologically engineer entire custom-made organs in a lab. Just watch."

The 25 students in his Biological Computing and Synthetic Biology class this term might be the ones to do it.

The first Quebec course in synthetic biology, COEN 691A/BIOL 498S is a collaborative effort between Kharma and Biology professor Luc Varin. The course is open

to both undergraduate and graduate students studying either biology or electrical and computer engineering.

"This course is about bridging engineering and biology and designing computational machines that can be implemented in biological media, such as cells," says Kharma.

For the less scientifically inclined, the term 'computational machines' might be a bit misleading; it doesn't

term (which ends in April) to study the molecular and genomic response of plants to environmental stresses, including salt stress, cold and drought.

Through their work, they have identified the specific genes in wheat that are activated by stress. They believe that the proteins encoded by these genes, when interacting with other proteins, are part of a signalling and control system that regulates the plant's stress tolerance.

"Conceptually, it is like the discovery of a portion of a complex electrical circuit controlling stress resistance. We want to know what are the other components of the circuit and how they turn the circuit on and off and what appliances in the cell they turn on."

By understanding the plant's response to stress at a molecular level, they believe they will be able to improve crops' resistance to environmental stress – not only in wheat, but potentially in a vast range of crop plants in various climates.

"The research we are doing is very interesting and will help me when I return to India," she says.

Garg comes from Banasthali University for Women in the Rajasthan state of northwest India, where she recently completed her master's degree in biology.

"I anticipated that she would be a very dedicated scholar, and indeed that turned out to be the case," says Gulick. "It is a pleasure to work with such a highly motivated student."

DFAIT manages the Canadian Commonwealth Scholarship Program, the Emerging Leaders in the Americas Program and the Faculty Leadership Pilot Program. These programs supported three professors along with the 16 students who wanted to study at Concordia. This is the fifth year that Concordia has participated in the programs.

mean tiny hardware gadgets placed in cells. Rather, they are exploring ways to "rewire" the cell's genome.

The modified genome contains a gene regulatory network, or GRN: a group of genes that create, in essence, a circuit with a computational functionality – this means the cell or cells can be programmed to produce a desired effect or chemical.

As an example, Kharma describes a GRN that was built for a specific bacteria by students. When the bacteria were placed in water with arsenic they displayed a green fluorescence, signifying poisonous levels of the toxin. "This was made by a team of mostly undergraduates in less than a year in a lab just like this one," he says.

THIS COURSE IS ABOUT BRIDGING ENGINEERING AND BIOLOGY AND DESIGNING COMPUTATIONAL MACHINES THAT CAN BE IMPLEMENTED IN BIOLOGICAL MEDIA, SUCH AS CELLS.

COMPUTER ENGINEERING PROFESSOR NAWWAF KHARMA

The GRNs can be designed for a range of uses from sensing environmental changes to drug delivery in humans.

Students won't be formally creating a GRN in the class. Instead, after separate three-week crash courses in which biology students study engineering and vice versa, they will work in teams of three to develop a proposal for a GRN design.

"It's very cool because engineers look at it from the information processing point of view, and biologists think more about the expression of genes," says Yao Zhang, a biology graduate student taking the class. "I am learning a lot from the engineering side."

Kharma and Varin designed the class to point the students to a novel scientific field that is rapidly evolving.

"What this class does is introduce this field to the new generation of students and researchers. People in synthetic biology plan projects are as visionary and eccentric as possible," says Kharma.

How visionary? How about the production of programmed cells that will be able to accurately seek and destroy harmful cells, such as cancer? It's a treatment he believes will exist in less than five years.

Blade Runner isn't required viewing for the class, but "it's still very good," laughs Kharma.

SO HAPPY TOGETHER?

Negative aspects of relationships may be linked to depression, study finds

RUSS COOPER

A study at the Centre for Research in Human Development is investigating how a person's ability to shift their focus away from the negative aspects of interpersonal relationships may reduce their susceptibility to depression.

"We know very often depression stems from having problems with the people around you," says psychology professor Mark Ellenbogen, the study's lead researcher. "We're asking, 'Can we predict who will have interpersonal problems in the future?'"

The study, funded by the Social Sciences and Humanities Research Council, is recruiting couples who have been in an intimate relationship for more than six months.

2:1 RATIO OF WOMEN TO MEN SUFFERING DEPRESSION

CANADIAN PSYCHIATRIC ASSOCIATION

The researchers take pictures of one member of a couple expressing different emotions: happy, angry, sad or neutral. The partner's reactions to the pictures are monitored. The participants' relationship quality is then tracked over the next six months.

"The idea is that people who have problems shifting attention from expressions of negative emotion might be prone to interpersonal problems and, subsequently, to depression," says Ellenbogen, an expert in the study of mood disorders (see *Thursday Report*, Feb. 10, 2005).

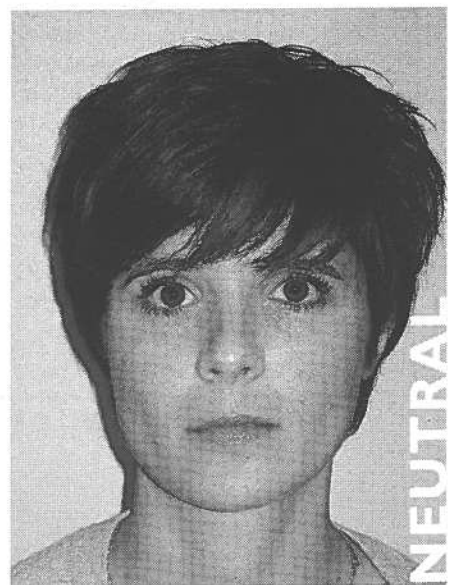
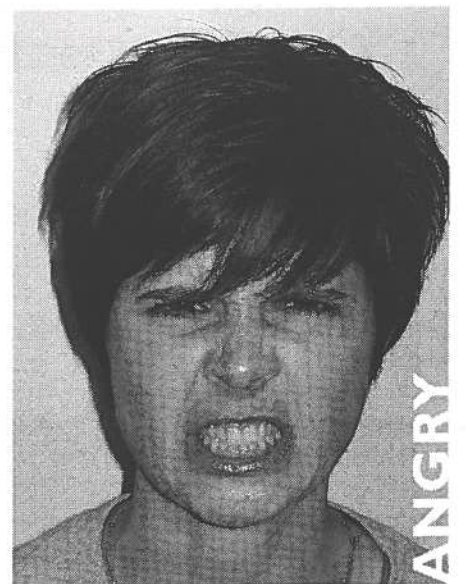
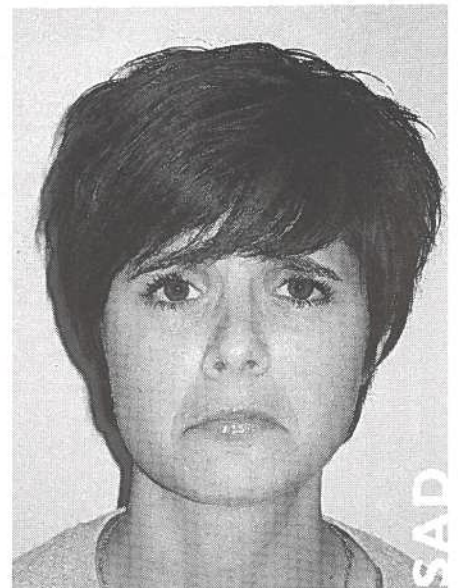
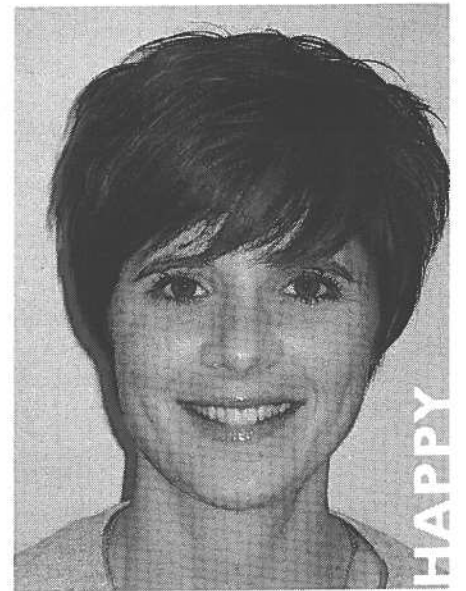
Preliminary results show unexpected differences between men and women. Men who were slow to shift their attention away from the sad face of their female partner reported significantly more conflict in their relationships than men who were able to rapidly shift away. This association, however, was absent among women.

These data suggest, says Ellenbogen, that expressions of women's emotions have more impact, perhaps because men are more frequently exposed to these facial cues than women.

He hopes the study will identify patterns that can lead to social isolation and conflicts with partners.

"What I'd like to show is that people engage in certain types of cognitive behaviours that actually create problems in social functioning, which could become a risk factor for mental health problems later on," says Ellenbogen.

"We're not there yet, but hopefully by the end of this study, we'll have something to say about how to obtain or improve positive relationships, particularly intimate ones."

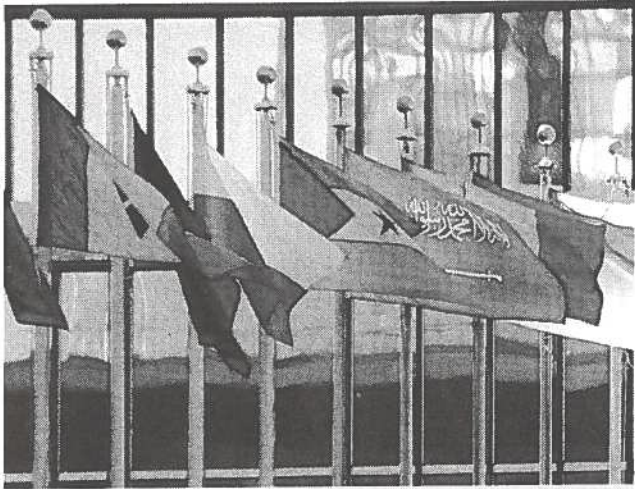


Ellenbogen's research assistant Karine Paquin demonstrates the series of expressions study participants will have photographed. The photos are then shown to the participant's significant other, whose reaction is registered and added to the study's data.

COURTESY KARINE PAQUIN

WHAT'S ON

JOBS AT THE UNITED NATIONS



Counselling and Development is holding an information session about career opportunities in the United Nations (UN) Secretariat, which includes 10 established duty stations as well as peace operations worldwide. The UN offers a wide array of jobs, fields of work and geographic locations. At the session, held Wednesday, **February 9 from 10 a.m. until noon**, participants will receive advice on preparing an ideal application, as well as information on the various entry points to securing a career with the UN. The event is open to all interested students, though registration is required via the Career and Placement Services site (caps.concordia.ca).

THE CAMPUS IS THEIR CANVAS



On Wednesday, **February 2 from 6 to 9 p.m.**, Concordia Studio Arts students will perform a multi-site-specific work called FLEET. The class Integrated Studio in Contemporary Art Practices (ARTX 280), exposes students to a range of contemporary art concepts and encourages them to explore time, place and space within their practice. Building on a growing awareness of the blurred lines between different disciplines or styles of art, students develop a range of projects on campus.

The event is followed by a vernissage at 9 p.m. at the **FOFA Atrium**, Room EV-1.715, in the Engineering, Computer Science and Visual Arts Integrated Complex (1515 St. Catherine St. W.).

CAREER FAIRS AROUND



Career fairs are an opportunity to meet potential employers, distribute resumes and network with professionals. Career and Placement Services is hosting three:

Engineering students are invited to the Winter 2011 Engineering and Computer Science Career Fair Tuesday, **February 1 from 10 a.m. to 4 p.m.** in the Henry F. Hall Building, **Room H-767** (1455 De Maisonneuve Blvd. W.).

Concordia Education students and alumni who are interested in teaching are invited to the 2011 Education Career Fair on Wednesday, **February 9 from noon to 5 p.m.** in the J.W. **McConnell Building atrium** (1400 De Maisonneuve Blvd. W.).

The Arts and Science Career Fair 2011 follows the next day, also in the **McConnell atrium**, on Thursday, **February 10 from 10 a.m. to 4 p.m.** This fair is open to all interested Concordia students and alumni. caps.concordia.ca

OFFICE OF RIGHTS AND RESPONSIBILITIES RELEASES REPORT

Concordia's Office of Rights and Responsibilities has issued its report on cases handled by the office over the 2009 – 10 academic year. Under the direction of the Advisor, Rights and Responsibilities, the office ensures that appropriate standards of conduct and behaviour are respected by all members of the university community.

The report: http://rights.concordia.ca/docs/ORR_Annual_Report_2009-2010.pdf

HONORARY DEGREE NOMINATIONS

Nominations for potential Honorary Degree recipients are currently being accepted by the joint Board-Senate Honorary Degree and Convocation Committee (HDCC).

Those wishing to submit a candidate should consult the Guidelines for the Awarding of Honorary Degrees. Candidates must meet several criteria to be considered. As well, current members of the university community are ineligible.

Nominators must complete and sign the Honorary Degree Nomination Form and submit it before March 7, 2011.

The guidelines and forms are available at vpexternalsecgen.concordia.ca/board-and-senate/governors/.

Send nominations to: Danielle Tessier, HDCC Secretary, 1550 De Maisonneuve Blvd. W., Room GM-801.23, or via email attachment to danielle.tessier@concordia.ca.

SEEKING SUSTAINABILITY CHAMPIONS

Recognition for those who make it easy to be green



Sustainable Concordia is accepting nominations for Sustainability Champions from across the university to honour at a gala in March.

Any student, staff person or faculty member who has made an effort to promote sustainable practices in the office, the classroom or their own lives is eligible to be acknowledged as a Champion.

Nominations should include the nominator's and nominee's contact email and phone numbers, and one paragraph describing why that person is such a shining example. Send nominations to sustain@alcor.concordia.ca before February 16.

Journal

Tel: 514-848-2424, ext. 4183
Fax: 514-848-3383
Email: cjournal@alcor.concordia.ca
ISSN 1185-3689
Publications Mail Agreement No. 40042804

Return undeliverable Canadian addresses to: Concordia Journal, GM-606, 1455 De Maisonneuve Blvd. W., Montreal QC, H3G 1M8
The Concordia Journal is published during the academic year by Concordia's University Communication Services.

Editor: Karen Herland
Senior Writer: Russ Cooper
Concept & Layout: Caroline Grainger, Christopher Alleyne

Online content:
Video Audio Photos

Printed with vegetable-dye-based inks on 100% recycled content paper.



APOCALYPSE THEN AND NOW

Lorenzo DiTommaso studies ancient and modern doomsday scenarios



In the movie 2012, filmmakers used ancient Mayan prophecies to depict how a calamity would wipe out the world. | DOOMSDAY SCENARIO DEPICTED IN 2012, THE MOVIE. COPYRIGHT: SONY PICTURES.

SYLVAIN-JACQUES
DESJARDINS

Call it the world's oldest urban legend. Century after century, prophets of all stripes have forecast a dramatic end to civilization – often with an exact date.

A case in point is the ancient Mayan calendar, which some people believe predicts a global calamity on December 21, 2012. Such doomsday scenarios have kept Lorenzo DiTommaso busy.

A professor in Concordia's Department of Religion, DiTommaso specializes in the study of ancient to modern apocalypticism – a worldview that expresses a radical way of understanding time, space and human destiny.

Acute interest in apocalypticism and

the end of the world means that DiTommaso is frequently invited to lecture around the globe. This year he will be speaking in Jerusalem, Milan, London and Brasilia.

"The world is often seen as a terrible place, filled with oppression, injustice and the menace of death," says DiTommaso. "Apocalypticism provides a powerful response: The world is so bad, it can't be restored. So it will be swept away."

Religious leaders have long espoused end-time scenarios from holy books and pulpits. "Judaism, Christianity and Islam all forecast an apocalypse," says DiTommaso.

"The end of the world, typically with a judgment day and an Armageddon, reflects the desire to escape this existence,

punish one's enemies and be vindicated in light of a higher power or transcendent reality."

Since completing his studies at McMaster and Yale universities, DiTommaso has examined ancient scrolls, medieval manuscripts, modern books and films. Fascinated by the ongoing persistence of apocalyptic beliefs, especially in their secular forms, he has since examined judgment-day patterns on the Internet and in new religions, political rhetoric, contemporary fiction, Japanese anime, and graphic novels such as *Watchmen*.

"At its core, apocalypticism is a simplistic response to complex problems: either good or evil, nothing in between. And it's an adolescent response, since it places responsibility for solving these problems elsewhere."

Thanks to multiple research grants from the Social Sciences and Humanities Research Council of Canada and other institutions, DiTommaso has been a prolific writer on apocalypticism. To date, he's authored or edited five books and written over 100 journal articles, book chapters and other short works. His next

THE APOCALYPTIC WORLDVIEW HASN'T CHANGED FOR OVER 2,000 YEARS. IN SOME WAYS, WE ARE PRISONERS OF OUR PAST.

LORENZO DITOMMASO



Lorenzo DiTommaso, a professor of religion, studies ancient to modern apocalypticism – a worldview that expresses a radical way of understanding time, space and human destiny.

CONCORDIA UNIVERSITY

Movies are another medium that feature apocalypticism. "*The Matrix* has all the key elements of the worldview, rebooted on a science-fiction platform," says DiTommaso, referring to the 1999 blockbuster starring Keanu Reeves. "The main character Neo is the prophesized messiah, who overthrows the system, destroys the oppressors and redeems humanity."

DiTommaso is deeply concerned by the resurgence of apocalyptic discourse over the past four decades. "More and more people see the world through the lens of apocalypticism," he observes. "One reason is that things appear to be so irreparably broken: the environment, the economy, the political system."

And therein lies the danger, he warns.

book, *The Architecture of Apocalypticism*, the first volume of a projected trilogy, will be published by Oxford University Press.

DiTommaso first joined Concordia's Department of Theology in 2004, won the inaugural Dean's New Scholar Award in 2006 and transferred to the Department of Religion in 2009. He currently teaches courses in Jewish Studies and Christianity, including the popular *History of Satan* (RELI 394).

Ultimately, he says, doomsday prophecies are ignited by people's uncertainty about the future. "The basic propositions of the apocalyptic worldview haven't changed for over 2,000 years," DiTommaso stresses. "In some ways, we are prisoners of our past."

RUSS COOPER

Concordia's Department of Music has struck a valuable partnership with Montreal's Orchestre symphonique de l'Isle (OSI).

The partnership will give music students the opportunity to perform with the orchestra as well as have excerpts from their compositions played by the musicians in sight-reading sessions.

"Students don't usually have the opportunity to have their large works performed," says Department of Music Chair and Professor Ricardo Dal Farra. "By being so close to an orchestra, it will provide the students with a very important experience, both from the pedagogical side and the real-world side."



MUSIC DEPARTMENT LAUNCHES PARTNERSHIP WITH ORCHESTRA

Sixty-member Orchestre symphonique de l'Isle to link with Concordia

Established in 2001, the OSI is a volunteer-based organization comprising professional and semi-professional musicians.

"Along with professional musicians, we have doctors, lawyers, teachers, music students – who are all very talented. There's a mishmash of everything," says OSI President Sofica Lukianenko.

The partnership is expected to benefit primarily undergraduates studying composition or classical performance, but both the Department of Music and the OSI will encourage graduate performance students to play in the orchestra, and to audition for concerto performances as featured soloists.

Lukianenko, an accomplished violinist who graduated with a Bachelor of Fine Arts degree in Music from Concordia in 1994, says that while the partnership has no formal mentoring component, the students' access to accomplished musicians will prove beneficial.

"We encourage the students to become part of the orchestra to understand how things work," she says.

Composition students won't be writing for every

Pianist Zuzana Simurdova, a student in Concordia's Diploma in Advanced Music Performance Studies, rehearses with the Orchestre symphonique de l'Isle at Oscar Peterson Concert Hall January 26, only days before the partnership's inaugural concert on January 30.

ANDREW DOBROWOLSKY

instrument of the 60-piece orchestra, but will have the opportunity to write for upwards of 35 different instrumentalists.

"They won't normally write for a whole orchestra because it is an extremely complicated task, but they will have a full palette. It's like giving them all the reds, oranges, yellows and so on to paint a picture," says music professor Rosemary Mountain, who teaches musical composition. "It encourages them to develop their aural imaginations more fully."

The OSI, currently under the artistic direction of conductor Cristian Gort, has performed at Concordia's Oscar Peterson Concert Hall numerous times since 2001. It will continue to rehearse at the Loyola Campus facility throughout 2011.

To officially kick off the partnership, the OSI, along

with Concordia music students and faculty, performed January 30 at the Oscar Peterson Concert Hall as part of a fundraiser for a new grand piano for the venue.

The partnership's next concert will take place June 18 with a performance of Jean Sibelius's Symphony Number 2 in D major and Francis Poulenc's Concerto for Two Pianos and Orchestra, with soloists Katarzyna Musial and Gohar Manvelyan. An original composition by a faculty member or student will be included in the program of this concert.

Before then, the OSI will be at Oscar Peterson on March 19 without students, performing pieces from Bach, Stravinsky and Brahms.

Visit the websites of the Oscar Peterson Concert Hall at oscar.concordia.ca or the OSI at osimontreal.ca for more information.

THE LIEUTENANT OF INISHMORE TAKES A BOW

Martin McDonagh's controversial play makes Montreal debut, thanks to donation from part-time faculty association

MATTHEW HAYS

Martin McDonagh's controversial, ultra-violent play *The Lieutenant of Inishmore* saw its first production in Quebec in January, playing to packed, enthusiastic houses.

"I'm extremely happy with how the show went," says Kate Bligh, who directed the show (and who teaches courses part-time in Theatre and Canadian Irish Studies at Concordia). "The cast was amazing, and the audiences relished the dark comedy in the show."

Bligh says she was very eager to mount a production of the play ever since she saw it in New York several years ago. When she began looking into doing the play in Montreal, one of the first people she went to was Concordia University Part-Time Faculty Association (CUPFA) president Maria Peluso. "She was immediately very positive about the idea, and urged me to apply for a professional development grant through the union," Bligh recalls. As a result, Bligh's production company, Temenos, was able to get \$6,000 which went directly to paying cast and crew and expenses for the play, which ran from January 4 to 23 at the Segal Centre.

In addition to Bligh, two other part-time theatre faculty members were involved in the production. Jean-François Gagnon directed the fight scenes and Rea Nolan provided voice-coaching. CUPFA provided an additional \$2,000 to support professional development for members involved in the production.

6 CONCORDIA GRADS
+ 3 PART-TIME FACULTY MEMBERS

INVOLVED IN THE PRODUCTION

"I was very pleased with the support that Concordia and CUPFA showed for the play," says Bligh. "CUPFA is clearly a leader in arts support locally. Part of the

mandate of Temenos is to train young actors. We had six Concordia graduates and two Dawson graduates in our cast – and they were a tremendous group of hard-working people. We all had quite a bond."

Adam Driscoll, who graduated from Concordia's theatre program in 2009, says he felt compelled to be a part of Bligh's production from the first moment he read the play. "I loved it! I thought that I really had to be in it. The sheer brazenness of the script made it really stand out."

Driscoll says he was very impressed by what a thorough director Bligh turned out to be. "I had taken a class with Kate, so I knew her a bit before rehearsals started. She took the most thorough approach of any director I've ever worked with. For example, the play calls for our characters to fire guns. So Kate arranged to take us down to a firing range in Vermont so we could shoot off some guns."

In the end, the successful show provided experience for its cast, and showcased the talent of a part-time faculty member. "I was so impressed with the production," says Peluso. "We were delighted to support such a talented group of people to put on such an inspiring show."